

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

OCTOBER    NINETEEN    THIRTY · ONE



"TWO HERMITS IN MEDITATION," SEPIA AND PEN DRAWING BY GIOVANNI  
BATTISTA TIEPOLO (1696-1770). GIFT OF THE PRINT AND DRAWING CLUB

VOLUME XXV

NUMBER 7

## A DRAWING BY TIEPOLO

THE Art Institute of Chicago is already famous for its Tiepolos. These include the "St. Jerome," in the Mr. and Mrs. Charles H. Worcester Collection, one of the artist's earliest works which Dr. Hermann Voss has connected with drawings in the Berlin albums, the study for the Gesuati ceiling in the Martin A. Ryerson Loan Collection, finished in 1737, the four unsurpassed illustrations (c. 1740) for Tasso's *Gerusalemme Liberata* which are the bequest of James Deering, and an important altar-piece of "The Madonna with SS. Dominic and Hyacinth," painted a few years later and lent through the generosity of Mr. Ryerson. Tiepolo as a painter is splendidly represented; in fact a recent critic in speaking of the Tasso series alone wrote: "It is one of the richest gifts ever made to an American museum, for it represents one of the full-rounded achievements of a great painter," but until now the Print Department has contained no example of his superb draughtsmanship. This lack is remedied by the gift, on the part of the Print and Drawing Club, of a fine study, "Two Hermits in Meditation."

Only today are the drawings of Giovanni Battista Tiepolo beginning to win the favor which they deserve by their combination of brilliant vision and technique. During the last century Tiepolo's reputation suffered a serious decline, and it was only the occasional collector who was brave enough to acquire those studies which the artist turned out with astonishing profusion at all stages of his career. Such a man was Prince Alexis Orloff of Paris who secured an album of matchless drawings, gathered into one book during the lifetime of Tiepolo by an unknown amateur, and containing some of the finest examples known in ink and sepia wash. Our drawing was included in this album and sold in the company of over a hundred others at the memorable Orloff auction of 1920.<sup>1</sup> With some of the best of the lot it passed into the London collection of Vicomte d'Hendecourt and was secured

by the Print and Drawing Club through the recent dispersal of d'Hendecourt's collection.<sup>2</sup> Like most of the authentic drawings and many of the contemporary copies, it cannot be connected with any painted composition, belonging to that class, which as von Hadeln says, were "created without any other practical purpose than that of graphical works of art in themselves."

The subject is unusual with Tiepolo and shows him as an heir to certain Baroque traditions. The artist of the seventeenth century was fond of setting hermit Saints like Jerome or Francis meditating in a landscape. Subjects of this kind appealed to his sense of fervent drama, the kneeling forms of the monks, their picturesque habits and furrowed, venerable faces all contributing to the Baroque mood. It is interesting to see how Tiepolo, an eighteenth century artist, has taken this familiar subject matter and given it his own Rococo stamp. The treatment of the whole is visibly lightened and simplified; the motif is created out of a few pen strokes and sepia wash, hurriedly dashed on. Into Tiepolo's drawing has come a new desire: the urge to see each detail, and to organize the whole, as decoration. That is, the elements in Tiepolo's Rococo are not employed to induce a deeply emotional state; they are selected to please the eye and charm the aesthetic sense, by a happy arrangement of contours and spaces. And with this shift in purpose comes a similar shift in mood. No longer are the praying monks agonized and pious; they are simply two figures involved in a graceful, flowing rhythmic scheme.

It is the artist's absolute mastery of this Rococo point of view which gives our drawing and almost any other by his hand its importance. The East for centuries has recognized the importance of calligraphic art, admiring the artist's superior power of "handwriting." Tiepolo is one of the great western exponents of this method. Here thin pen lines announce the motif, suggesting surely and sensitively a series of inter-

<sup>1</sup> Georges Petit Galleries, April 29 and 30, 1920. No. 153 of the sales catalogue.

<sup>2</sup> It was exhibited at the Magnasco Society, London, 1927.

locking curves. The sepia wash models the rounded forms, deepened to a brownish black in some passages and thinned to a luminous tan in others. Tiepolo's control over this wash is dazzling. He uses it to create space, each plane being lightly set off from another by a difference in tone. Two other devices are notable in our drawing, strokes of deeper brown for accents and sudden reliefs gained through the use of the untinted paper. His fondness for white is clearly demonstrated: not only is the whole motif faultlessly placed in relation to the white rectangle, but the large passages of white on the ground and the figures lend movement to the design and atmosphere to the whole scene.

Tiepolo's use of line and wash is so exceptional that it can only be compared to that of another great artist—Rembrandt. It is helpful to put a drawing by Rembrandt, such as "The Satyr and the Man Who Blew Hot and Cold" in the Deering Collection, next to the "Two Hermits." Like Tiepolo, Rembrandt is a master of suggestion; like him, too, he was endowed with an apparently inexhaustible creative energy, and similarly he indulged in those omissions and abbreviations of form which only a great artist knows how to employ. The design of Rembrandt is more angular; the curling roundness of Tiepolo is replaced by a series of jutting and triangular shapes, but perhaps the greatest difference lies in the tempo. Rembrandt is apt to feel his form out gradually, and the result is far more subtle in its human meanings; set next to the living faces of Rembrandt, the faces of the hermits seem like masks. Just as Rembrandt's line is less decorative and easy, so is his use of wash apparently less fluent. But again he has employed his darks and lights with so sure a feeling for mood that the whole scene has a curious, living significance which Tiepolo's scene lacks.

In the "Two Hermits," as in the art of Tiepolo as a whole, we are brought face to

face with the problem of virtuosity. Virtuosity is today somewhat discredited, being more often than not, coupled with the adjective, "empty." But the quality which Tiepolo possessed to so an exceptional degree is a virtuoso's in the truest sense. Here the term does not stand for showy execution, a mere bravura of paint. It strikes deeper into the very center of the creative process. Certain artists are obsessed by an organizing power which seizes on a motif and is not content until it has expressed that motif in a design of great rhythmic energy. These results—as in the case of a Tintoretto, a Tiepolo or a Van Gogh—are apt to look like brilliant improvisations, but upon closer examination they will be found to contain all that one needs to make a complete work of art. In fact it is just this omission of meaningless detail that is responsible for their intensity of effect and makes them memorable.

In Tiepolo's case, we of the twentieth century are led to admire and praise him for the very qualities which a preceding century misunderstood. In the eyes of the Victorians he was an *artificial* painter, deficient in story appeal. In fact he lacked those qualities which Murillo—the popular hero in paint of the eighteen hundreds—enjoyed. Modern painting once again is concerned with the problems of Tiepolo, the search for the motif, its rhythmic and spacial development in a scheme of structural color, and often its expression in a large, decorative gesture. It is now agreed that he was the most significant painter of the eighteenth century, and without him Fragonard would have been unthinkable, and Goya, too. There are some who would go further and claim for the artist precedence over even the decorative genius of the sixteenth century—Veronese. Berenson may have been wrong, after all, when in 1894 he pronounced that model of Tiepolo and not Tiepolo himself, "by far the greatest master of the pictorial vision."

DANIEL CATTON RICH



THREE BRONZES FROM LURISTAN RECENTLY PURCHASED THROUGH THE NICKERSON FUND. FIG. 1. ORNAMENT WITH TIGERS AND THE MASK OF A MAN. FIG. 2. HARNESS BUCKLE (?) WITH ANIMAL MOTIVES. FIG. 3. HANDLE

### LURISTAN BRONZES

FROM the district of Luristan in Western Persia small bronze ornaments have appeared in great numbers in the last two years. With them have come pottery and metal vessels and implements besides ritual objects, enough to demonstrate a whole separate civilization. This proved quite startling to the historians since nothing was previously known of the type except a few odd pieces in London and Paris which were generally labelled Capadocian. The Art Institute has been fortunate enough to acquire some of these bronzes through the Nickerson Fund, and they are now on exhibition in the Persian Gallery (H-6).

When the Lurs brought these to the bazars of Bagdad they claimed that they were found in shallow graves in the northern part of their country. Each time the same stories were repeated afresh of how the graves frequently contained man and horse together, often with the man's arm on the horse's neck; but no scientific expedition has as yet given any report of systematic work in this region, so the finds will have to speak for themselves.

Of the typical objects found in Luristan the larger ones consist of horses' bits with elaborate sculptured cheek-pieces. Daggers, ax-blades and adzes must also be

counted in this group. The daggers are of graceful shape and the ax-blades often quite superb, with a fine arrow indicating the direction of the blow and a small crouching animal clinging to the narrow top side. Beautiful bronze vessels are also found, like vases and lamps with ibexes and lions used as handles, and squat jars with bombastic circular ornaments.

Of the smaller objects there are bracelets, one in the Art Institute with two flat mask-like tiger heads<sup>1</sup> not unlike the Chinese T'ao-t'ieh. Elaborate handles for long pins and whetstones<sup>2</sup> are quite common, some with pin and handle in one piece, like the very vigorous little lion cub jumping on the back of an ibex,<sup>3</sup> while in other instances the pin of iron has rusted away completely, leaving for the handle a pony in the conventionalized posture of a "flying gallop" so frequently found in the Sino-Siberian and Scythian animal style.<sup>4</sup> Our horse is of a blackish, very heavy and shiny metal quite different from the other bronzes which have acquired a greenish patina. It has several characteristic features, notably the large eyes formed by concentric rings. A harness

<sup>1</sup> 30.900, greatest diameter  $3\frac{1}{4}$  inches.

<sup>2</sup> Fig. 3. 30.895, length over all  $5\frac{1}{4}$  inches.

<sup>3</sup> 30.894, length  $12\frac{1}{4}$  inches.

<sup>4</sup> 30.899, length  $3\frac{1}{4}$  inches. (Illustrated on page 104.)

<sup>5</sup> Fig. 2.  $3\frac{1}{4}$  in.

<sup>6</sup> 30.896

<sup>7</sup> Fig. 1.  $4\frac{1}{4}$  in.

buckle (?) illustrates a strong feeling for design so frequent among these unknown artisans.<sup>5</sup> It is commonly believed that many of the objects illustrate the battle between good and evil exemplified by the bovine and feline species of animals. In the case of Fig. 2 the horns of the ibex head in the center terminate in human masks with bull's horns, while these in turn are attacked by small lions or tigers.

The same religious belief is probably the explanation of a great number of standard-like objects which have come to us; some are rather elaborate, consisting of a human figure with bull's and cock's heads affixed to it which is attacked by monsters,<sup>6</sup> others much less complex but built on the same symmetric scheme may be exemplified by the two tigers holding a double mask of a man.<sup>7</sup>

Quite unusual in its naturalistic treatment of the human body is the small seated female figure<sup>8</sup> which is carefully modelled. Whether this was a devotional object or a pin handle is impossible to say, but the former seems more probable.

The first general showing of these occurred at the Exhibition of Persian Art in London last winter, and there the difficult question of their age was seriously discussed. Opinions, however, still differ, and probably will continue to do so until archeology is allowed to help history and art and until we really learn something definite about these graves, their forms, arrangements and complete contents. So far there seem to be two groups of hypotheses, dating them

either about 3000-1500 B.C. or around 500 B.C. The first group finds strength for its argument in a strange similarity between the daggers, axblades and adzes of Luristan and those found in Ur, while the latter claims Achaemenian sculpture on one side and Scythian and other Asiatic animal styles of the great transmigration period on the other as its immediate heritage. Future study will probably prove that the bronzes are not all of the same age. It has been pointed out that from being in a homogeneous style they represent various styles and degrees of conventionalization. This may perhaps be exemplified by comparing Figs. 1 and 2 with Figs. 3 and 4, and it would seem as if they were produced over a fairly long period of time.

In a very interesting fashion Professor Minorsky has worked out the history of the district of Luristan from classical sources.<sup>9</sup> He finds reason to identify Luristan with Nisaia of old, the home of the famous Nisaeen horses, which are reported to have drawn Xerxes' personal war chariot. In this same locality but far earlier (after 2000 B.C.) lived the Kassites or Kossaeans, a strong people who conquered Babylon and ruled over it for nearly six hundred years, and as late as the time of Alexander

the Great were still so powerful that they had to be treated with care and courtesy. The memory of the Kossaeans probably survives in the name of the river Kashgan which flows through the very same districts from which the Luristan bronzes were brought.

JULIE MICHELET



FIG. 4. SEATED FEMALE FIGURE.  
THE NICKERSON FUND

<sup>5</sup> Fig. 2. 30.902, diameter 3 3/8 in.

<sup>6</sup> 30.896, height 7 5/8 in.

<sup>7</sup> Fig. 1. 30.897, height 4 5/8 in.

<sup>8</sup> Fig. 4. 30.898, height 2 5/8 in.

<sup>9</sup> "The Luristan Bronzes," by Vladimir Minorsky, *Apollon*, XIII (1931), 141.

## A PAINTING BY KORYŪSAI

ALTHOUGH many people in Western lands have learned to appreciate the artistic merit of the color-prints designed by the Japanese masters of the Ukiyo-e School and are familiar with the name of Koryūsai and with many of the prints bearing his signature, few of his paintings have been seen either in America or in Europe. Not all of the eminent designers of the prints were equally distinguished as painters. Recognition of this accounts to some extent for our collectors' concentrating their attention upon the prints and ignoring the charm of the paintings, and consequently not many paintings of such quality have been taken from Japan since their owners were loath to part with them. No showing of Ukiyo-e, however, can be comprehensive and well rounded out unless it includes not only the finer prints but also worthy examples of the actual handiwork of the more highly gifted painters, of whom Koryūsai was one. It is with especial pleasure, therefore, that the announcement is here made, that Miss Kate S. Buckingham has enriched the Clarence Buckingham Collection by acquiring for it a painting by that artist which, without exaggeration, can be said to rank as one of his finest works.

The subject is a young woman, presumably the daughter of a prosperous tradesman, walking toward the left, down a gentle declivity. Behind her is a weeping willow the branches of which hang down above her head. She is in summer attire and carries an *uchiwa* (round fan) held before her left shoulder. Her *furisode* (*kimono* with long, pendulous sleeves) is of a bright red hue, but that is softened by white patterning, and most of the garment is covered by an *uchikake* of black silk gauze, also with white patterning, which is worn over it. The *obi*, of costly brocade, which completes her costume, has a pattern in tones of pale gray on a very pale warm gray ground, of *hō-ō* birds flying between patches of *karakusa* (vines) and geometric diaper. The edge of her white underkimono shows about her neck and, by its

contrast, brings out the delicate flesh color of her face and hand. As befits the representation of a woman of taste and refinement the effect of the whole is quiet and harmonious. Her figure is set out in simple broad masses, and the sweeping boundary lines of these are echoed in those of the willow branches above. A more striking example of rhythmic repetition of long, sweeping curves could not be desired. Ration and intelligence have been exercised in so devising the branches as to produce the desired effect despite the airy lightness of their swaying lines and the solidity of the woman's figure. The technique throughout bespeaks a master hand. Among the details which should not be overlooked when one is examining the picture are the exquisite handling of the woman's hair where it is brushed away from her forehead, the strength of every brush-stroke, however delicate, and the beautiful *notan*—to use the Japanese word for variation in tone values—shown in the treatment of the trunk and branches of the tree. Noteworthy also are the color distribution and the way in which the *uchiwa* is so placed as to strengthen the composition.

Koryūsai was of the *samurai* class. His family name was Isoda; his *zokumyō*, or common personal name, was *Shōbei*, and his *nanori*—a "true name" for members of the upper classes, closely associated with the clan name and restricted in its use—was Masakatsu. It is said that in early life he was in the service of one of the *daimyō* of the Tsuchiya family. As the Tsuchiya were of Minamoto origin, it seems probable that Koryūsai may also have been of that clan. If so his real name was Isoda Shōbei Minamoto no Masakatsu. That he was a fellow pupil of Suzuki Harunobu in the studio of Nishimura Shigenaga is doubted by Japanese scholars; but it clearly appears that he became a close friend of Harunobu, entered his studio in or about the year 1764, and was given the brush-name of Haruhiro. Apparently that name was used for a short time only. Then, having set up a studio of



his own at Yagen-bori, near Ryōgoku Bridge, not far from Harunobu's dwelling and studio in Yonezawa-chō, Harunobu gave him the *gō* of Koryūsai, i.e. Lake-dragon Studio, by which he was thereafter known. Presumably this was some time in 1768. He attracted favorable attention at once and, during the ensuing decade and a year or two more, he was actively occupied in designing color-prints. In view of the extremely large number of these that he turned out, it does not seem strange that he held aloof and declined to take any pupils, having no spare time to give them. Then, yielding, it is said, to the persuasion of his friends in high station, among whom was the Mint Master, he gave up print designing, save an occasional *surimono*, a few *kachō* (flower-bird pictures), and some *daishō* calendars, and turned to painting as his chief occupation. This gained for him, in or about 1784, the honorary title of Hōkkyō, conferred by the Imperial Household Department in Kyōto, through the influ-



"BEAUTY WALKING UNDER WILLOW," PAINTING BY KORYŪSAI. CLARENCE BUCKINGHAM COLLECTION

ence, presumably, of the same friends.

Various indications show that our painting was executed in or about the year 1783. It is signed Koryūsai ga. This fixes the date as earlier than the conferring of the Hōkkyō title. Two seal impressions are appended to the signature. The larger of these reads "Koryūsai," the smaller, "Isoda." The picture has been most carefully preserved. It is in what appears to be the original kakemono mounting and, what is an important consideration from the Japanese point of view, has been kept in the box originally made to hold it. The tips of the *makijiku* upon which it is rolled up are of black lacquer. Upon them is a pattern in gold, the principal feature of which is the frequently repeated *jōmon* (designating badge) of the Toda family. Undoubtedly the picture was painted either for the Daimyō of Matsumoto in the province of Shinano, or for his kinsman the Daimyō of Utsunomiya in Shimotsuke, or some member of either family.

FREDERICK W.  
GOOKIN

## FORAIN

FORAIN is dead. The artist, who for half a century kept up a pitiless and unceasing attack upon the forces of social oppression, died recently at the age of seventy-nine, one of the most popular figures in France. Born in the shadow of Reims Cathedral, Jean-Louis Forain moved to Paris at the age of twelve. His early life is the life of many another artist in the nineteenth century; a strong desire to paint, family reproof and objection, and finally the intercession of a friendly teacher, this time the brilliant sculptor, Carpeaux. Forain's earliest enthusiasm—it remained the dominant one in his art—was for draughtsmanship; he was always "scribbling" and in 1876 he sold his first drawings to *La Cravache*. From that date until his death his career was a struggle for recognition. He first became known as a cartoonist, contributing to the lesser known reviews of *Le Monde Parisien* and *Le Journal Amusant* and later to *Le Rire*, *Le Figaro* and *L'Opinion*. About 1908 he turned seriously to etching and in the next few years created a number of religious plates and an unforgettable series dealing with the pilgrims of Lourdes. During the war Forain drew military posters and painted oils and water colors of stricken war areas and their survivors. From first to last his art is characterized by a sweep of psychological insight that has few equals. The breadth of his comprehending included compassion at one end and unremitting satire at the other.



"MATERNITÉ," PAINTING BY JEAN-LOUIS FORAIN (1852-1931).  
THE MR. AND MRS. CHARLES H. WORCESTER COLLECTION

Since the Art Institute of Chicago is fortunate to possess several characteristic works by the artist and is able to exhibit others through generous loans from its friends, it may be profitable to examine these in the light of Forain's achievement. One tends to forget in the recent Forain the earlier and more revolutionary artist, the friend of Degas, the follower of Manet, and the one-time inspiration of Lautrec. In 1880 when he began exhibiting at the Salon des Indépendants Impressionism was the talk of the day, and while never accepting the extreme theories of the Impressionists, Forain borrowed many devices from them. Like Monet and Renoir, he streaked and frayed his tones, and from Monet in particular he derived fresh means for the rendering of light. Huysmans noted "a vague derivation from Manet," which is clearly shown in the way he employs flat masses of color. To Degas he was even more clearly indebted, for not only did he copy Degas' unconventional approaches to design, but he followed much of that master's style of drawing. Indeed the graphic side of Impressionism influenced Forain more than its color science. He saw things far too sharply ever to yield to any system that would blur his focus.

Three paintings are illustrated. The earliest (see page 99) is "The Tight-Rope Walker," lent by Mrs. Emily Crane Chadbourne, and shows Forain in his familiar rôle as an interpreter of a Parisian scene—the out-of-door circus.



The Impressionists had revived the interest in contemporary life, particularly in its Bohemian aspects, and here the artist was continuing the traditions of Manet who had painted "The Bar at the Folies-Bergère" and Degas who had interpreted the café-concerts of Montmartre. The effect of the performer in pinks and silver, daringly thrown up against a dead night sky is dramatic, while the care which the artist has spent in swiftly characterizing the faces in the crowd below shows him concerned with psychological meaning. This interest in people becomes more marked in "Dans les Couloisses," a splendid example of his art from the Martin A. Ryerson Loan Collection, which is dated 1899. Here is a whole little drama enacted in the meeting of an elderly *gommeux* with a *première danseuse* in the wings of a theatre. Each head, each gesture is reported with great skill; the atmosphere and color of the stage, the lowered lights, the other dancer and her friends to the left, the two ballerinas in the distance; all are caught and reproduced dramatically.

The two paintings, "Sentenced for Life," from the Winterbotham Collection, and "Maternité," from the Mr. and Mrs. Charles H. Worcester Collection, display Forain's growing interest in those courtroom scenes which connect him definitely with Daumier. From Daumier he took not only the subject-matter, but the ashen flesh, the wraith-like ribbons and lines of color which construct vigorously and simply the forms of his actors. In Daumier's

art Forain discovered much of his own language; observe the Daumier-like heads of his lawyers, their mass drastically simplified and carved out by wedges of light and shade. In Forain's later work there is less and less color, and often his effects are gained through a close set of grays and blacks, accented by an occasional flash of white or smoldering red. The dramatic moment becomes more and more stressed, until these paintings represent the same tendency towards effective melodrama that we find in the work of his playwright contemporaries, Brieux and Bernstein.

The attitude of Forain remained throughout, despite certain ventures into mysticism, skeptical and disillusioned. He did not see life as Daumier did: a war between moral qualities in titan form, or as Goya portrayed it: a fierce battle in the chiaroscuro of good and evil. It is never the individual law court, gambling den or café that he portrays; it is rather the representative scene, representative of a single Parisian decade, a single Parisian epoch. There is danger that an artist so involved in his time may not last long beyond it, and one must admit that, when compared with certain artists, Forain seems limited. He lacks Daumier's gigantic organizing rhythm, Lautrec's furious flow of design,

Manet's strength and taste, Degas' fastidiousness. And when set next to Seurat, who was able to extract great painting from equally unpromising material, Forain seems only a little master.

But artists of this sort undeniably have their place as his-



"DANS LES COULISSES," PAINTING BY JEAN-LOUIS FORAIN (1852-1931). LENT BY MARTIN A. RYERSON



VIEW OF GOTHIC GALLERY LOOKING THROUGH  
STONE DOORWAY (CHINESE T'ANG DYNASTY), IN  
THE BUCKINGHAM COLLECTION.

torians of manners and sensitive recorders of social attitudes. In the future he may come to be known with such men as Hogarth, Rowlandson and Guys. Moreover we derive pleasure from any art that presents its facts so clearly and intelligibly. When there is added the fillip of a genuine wit, one should not demand too much. There are times when Forain emerges from the rank of minor illustrators, not only as the Balzac of them all, but as the Voltaire. DANIEL CATTON RICH

### NEW VIEWS

Members of the Art Institute will be happy to learn that an entirely new set of interiors of the Museum are now ready. Ten intimate and striking photographs of various galleries and perspectives have been taken by R. W. Trowbridge, one of the most noted of local photographers, and these may be secured in post-card size, ten in one package for twenty-five cents. At the same time enlargements of the photographs may be secured, in different dimensions. The photograph reproduced above and of the Georgian Room on p. 103 give some idea of Mr. Trowbridge's success.

### THIRD ANNUAL EXHIBITION OF LITHOGRAPHY AND WOOD ENGRAVING

The Art Institute of Chicago announces its Third Annual International Exhibition of Lithography and Wood Engraving, December 3, 1931, to January 24, 1932. Lithographers and block-printers of all countries are invited to participate in this competitive exhibition. Prints produced during the past two years in the mediums specified are eligible, both black and white and in color, *except* those exhibited at previous exhibitions here. A selection of about one hundred prints from the Exhibition will go on a year's circuit to other museums in the United States. Entry cards must reach the Art Institute on, or before, October 24th, and prints not later than October 31st.

### GOODMAN THEATRE

On the evening of November 2nd the Goodman School of the Theatre will open the series of six plays which are to be produced for the benefit of the members of the Art Institute. The play chosen for production is Percy MacKaye's "This Fine Pretty World" and it is announced for four successive nights; after the initial series of performances the play may be continued if the demand for tickets on the part of the members of the Art Institute justifies it.

"This Fine Pretty World" by Percy MacKaye is the result of his experiences of life amongst the mountaineers of the south. It is a comedy of folk humour and folk customs, unknown to most Americans and yet essentially American. This comedy is in the usual manner of Mr. MacKaye touched by his poetic spirit.

During the last two weeks coupons have been sent to the members of the Art Institute which entitle them to a total of twelve seats for the Members' Series. They are still being mailed and you will receive your coupons presently. In order to be assured of a seat on the given night it is necessary to exchange these coupons for tickets. The exchange may be made by telephone or in the office of the Goodman

The  
Octo  
th  
ets  
use  
A  
price  
is be  
of t  
men  
Thea  
the  
Th  
Serie  
Clau

THE

On  
leries;  
of An  
open.  
The J  
du Bo  
Miller  
Frede

MAY 1  
MAY 1  
MAY 1  
le  
JUNE

B  
JULY 1  
P  
Iv  
C  
V  
Ga

SEPTE  
M  
SEPTE  
M  
OCTOB  
Cl  
OCTOB  
fr  
OCTOB  
ing

Theatre. The tickets will be ready on October 20. The coupons are intended for the use of the family of the member. Tickets costing \$1.00 may be purchased for the use of guests.

A coupon sheet giving reductions of the price of tickets for children's performances is being mailed together with the coupons of the Members' Series. The announcements of the reopening of the children's Theatre will be made in the next number of the *Bulletin*.

The second production in the Members' Series will be a miracle play by Paul Claudel, "Tidings Brought to Mary."



"TIGHT-ROPE WALKER," PAINTING BY JEAN-LOUIS FORAIN (1852-1931). LENT BY MRS. EMILY CRANE CHADBOURNE

## THE FORTY-FOURTH ANNUAL AMERICAN EXHIBITION

On October 29, in the East Wing Galleries, the Forty-fourth Annual Exhibition of American Paintings and Sculpture will open. Prizes totaling \$5,900 are offered. The Jury for Paintings includes Guy Pène du Bois, John A. Holabird, Kenneth Hayes Miller, Louis Ritman, Francis Speight and Frederic Tellander; for Sculpture, Elisa-

beth Haseltine, Albin Polasek, Emory P. Seidel, Gleb Derujinsky and Benjamin T. Kurtz. The exhibition will remain hanging until December 13, 1931.

## EXHIBITIONS

MAY 1—OCTOBER 15—Etchings by the two Tiepolos, Canaletto, and Piranesi. *Gallery 12.*

MAY 1—OCTOBER 15—English 18th Century Color Prints. *Gallery 13.*

MAY 1—OCTOBER 15—Etchings by James McBey from the Clarence Buckingham Collection. *Gallery 18.* Fine Prints of All Periods. *Galleries 14, 16, and 17.*

JUNE 15—OCTOBER 15—Japanese Prints by Contemporary Artists from the Clarence Buckingham Collection. *Gallery H5.*

JULY 23—OCTOBER 11—Summer Exhibitions: Oscar F. Mayer Collection of Modern Paintings. Third International Exhibit by the Chicago Camera Club. Paintings by Ivan Le Lorraine Albright, George Baer, Martin Baer, Anita Willets Burnham, Carol-Lou Burnham, Davenport Griffen, Beatrice Levy, Constantine Pougialis, W. Vladimir Rousseff, and Frederic Tellander. Decorative Arts by Edgar Miller. *Galleries G52-G61.*

SEPTEMBER 1—NOVEMBER 1—The Emperor's Carpet lent by Mrs. Edith Rockefeller McCormick. *Gallery H6.*

SEPTEMBER 24—DECEMBER 14—Objects from the Permanent Collection. *The Children's Museum.*

OCTOBER 1—DECEMBER 15—Exhibition of Japanese Prints by Koryūsai from the Clarence Buckingham Collection. *Gallery H5.*

OCTOBER 1—DECEMBER 15—"Beauty Walking Under Willow," painting by Koryūsai from the Clarence Buckingham Collection. *Gallery H4.*

OCTOBER 29—DECEMBER 13—The Forty-Fourth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-60.*

## TUESDAY LECTURES

FULLERTON HALL AT 2:30 P.M.

FOR MEMBERS AND STUDENTS

## OCTOBER

- 6—Lecture: "African Art and Handicraft." Wilfrid D. Hambly, Chicago.  
 13—Lecture: "Modern Mural Painting." John W. Norton, Chicago.  
 20—Lecture: "Houses of Old Charleston." Russell A. Plimpton, Director, The Minneapolis Institute of Arts.  
 27—Lecture: "Is Modern Architecture Modern?" Irving K. Pond, Chicago.

## NOVEMBER

- 3—Lecture: "The Old Maya Empire." Dr. Sylvanus G. Morley, Associate of the Carnegie Institute of Washington in Charge of Middle American Archaeological Research.  
 Course of three lectures on Artists of Florence given by Dr. Edward Howard Griggs, on Nov. 10, Dec. 8 and 15:  
 10—"Cimabue and Giotto: the Dawn of the New Art."  
 Course of two lectures on Oriental Art by Lucille Douglass:  
 17—"Far Eastern Gardens."  
 24—"Pictures in a Floating World—Java and Bali."

## DECEMBER

- 1—Recital of Spanish Dances. Clarita Martin, Chicago.  
 Two lectures by Dr. Edward Howard Griggs:  
 8—"Fra Angelico and Fra Lippo Lippi: the Conflicting Motives of the Epoch."  
 15—"Filippino Lippi and Botticelli: the Dream and Its Annunciation."  
 22—Lecture on the Mexican Exhibition now on view in the galleries by Count René d'Harnoncourt, Director of the Exhibition.  
 29—Christmas Holiday.

## CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, 1:30 P.M. TO 2:20 P.M. Mr. Watson, assisted by Mr. George Buehr.

- OCTOBER 3—Paintings of Autumn (stereopticon). 10—A Simple Way to Make Portraits (demonstration). 17—Portraits Painted by the Masters (stereopticon). 24—Cartoons and Caricatures (demonstration). 31—Humorous Pictures by the Masters (stereopticon).  
 NOVEMBER 7—An Illustration for Thanksgiving Day (demonstration). 14—Some Great American Illustrators (stereopticon). 21—Night Pictures and How to Make Them (demonstration). 28—Night Paintings by the Masters (stereopticon).  
 DECEMBER 5—Making the Christmas Card (demonstration). 12—The Christmas Story in Art (stereopticon).

## THE CHILDREN'S MUSEUM

All children are cordially invited to attend the fall series of illustrated talks which Miss Mackenzie will give for them on Saturday mornings at 9:15 in the Children's Museum. The dates and subjects are as follows:

- OCTOBER 3—Stories of Turrets and Towers  
 OCTOBER 10—Chateaux of France  
 OCTOBER 17—English Houses, Outside and In  
 OCTOBER 24—Famous Ceilings  
 OCTOBER 31—Church Furniture, Old and New  
 NOVEMBER 7—Beautiful Doors and Doorways

- NOVEMBER 14—Windows, Old and New  
 NOVEMBER 21—Saints and Their Symbols  
 NOVEMBER 28—Grotesques in Art  
 DECEMBER 5—Princes and Princesses in Art  
 DECEMBER 12—Famous Equestrian Portraits  
 DECEMBER 19—Historical Events in Painting

\*NOTE  
Hall. O.

## AUTUMN LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

### A. PRACTICAL LESSONS IN HOME DECORATION

A series of demonstrations with displays. MONDAYS, 1:30 P.M. \*REPEATED AT 7:00 P.M.  
Fullerton Hall

- OCTOBER 5—A Period Living Room. 12—A Modern Living Room. 19—The Dining Room.  
26—What to Use on the Dinner Table.  
NOVEMBER 2—A Period Bedroom. 9—A Modern Bedroom. 16—The Sun Porch. 23—A Work  
Room for Play. 30—The Last Word in Home Mechanics.  
DECEMBER 7—Books and How to Place Them. 14—A Modern Christmas.

### B. SKETCH CLASS FOR NOVICES

TUESDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall

Mr. Watson and Mr. George Buehr. This course is especially designed for those who have never attempted self-expression through drawing.

- OCTOBER 6, 13, 20, 27. NOVEMBER 3, 10, 17, 24. DECEMBER 1, 8, 15.

### C. GALLERY TALKS IN THE CURRENT EXHIBITIONS

THURSDAYS, 12:15 TO 12:45 NOON

REPEATED AT 7:00 P.M. Mr. George Buehr alternating with Mr. Watson as speaker.

- OCTOBER 1—Paintings by Ivan Le Lorraine Albright and Davenport Griffen. 8—Paintings by the  
Burnhams, Beatrice Levy, Pougialis, Tellander, and Rousseff. 15—Japanese Prints by  
Contemporary Artists. 22—Prints by the Italian Masters in the Permanent Collections.  
29—Italian Influences on the German Print-Makers.  
NOVEMBER 5—Paintings in the Forty-Fourth Annual Exhibition by Americans Abroad. 12—Paint-  
ings in the Forty-Fourth Annual Exhibition from the Middle West. 19—The Prize-  
Winning Paintings of the Forty-Fourth Annual Exhibition. 26—(Thanksgiving Day;  
no lecture.)  
DECEMBER 3—Important Paintings in the Forty-Fourth Annual Exhibition by the Lesser Known  
Artists. 10—Sculptures in the Forty-Fourth Annual Exhibition. 17—The Christmas  
Story in the Paintings of the Permanent Collections.

### D. SOME MASTERPIECES OF PAINTING

(Stereopticon Lectures)

THURSDAYS, 2:30 P.M. Fullerton Hall

- OCTOBER 1—The Allegory of Spring, by Sandro Botticelli. 8—The Sistine Chapel, by Michel-  
angelo. 15—The Stanze Decorations at the Vatican, by Raphael. 22—The Last  
Supper, by Leonardo da Vinci. 29—The Sistine Madonna, by Raphael.  
NOVEMBER 5—Burial of the Count Orgaz, by El Greco (Dominico Theotocopuli). 12—The Maids  
of Honor, by Velasquez. 19—The Adoration of the Lamb, by the Brothers Van Eyck.  
26—(Thanksgiving Day; no lecture).  
DECEMBER 3—The Legend of St. Ursula, by Vittore Carpaccio and Hans Memlinc. 10—The Night  
Watch, by Rembrandt van Rijn. 17—The Sorbonne Decoration, by Pierre Puvis de  
Chavannes.

### E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years and is slightly in advance of the work of the Tuesday morning class for novices. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

- OCTOBER 2, 9, 16, 23, 30. NOVEMBER 6, 13, 20, 27. DECEMBER 4, 11, 18.

### F. GALLERY PROMENADES IN THE EAST WING

FRIDAYS, 12:15 TO 12:45 NOON

- OCTOBER 2—Oriental Sculptures. 9—Chinese and Japanese Paintings and Prints. 16—Persian  
and Muhammadan Applied Arts. 23—Oriental Rugs. 30—Gothic Sculptures,  
Carvings, and Tapestries.  
NOVEMBER 6—Renaissance Treasures. 13—300 Years of Needlecraft. 20—Georgian Furniture.  
27—Spanish Church Treasures.  
DECEMBER 4—The Period Rooms. 11—The Period Rooms, Concluded. 18—The Christmas Story  
in Tapestry and Sculpture.

\*NOTE.—This class will be preceded by a half-hour sketch class (from the model) beginning at 6:30 P.M. in Fullerton Hall. Open to all Members. Sketching materials supplied at nominal cost.

## THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There are special fees for the sketch class and the Tuesday evening class. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for the study of some particular field. Guide service for visitors may also be arranged.

The following schedule of lectures will begin on September 28 and continue into December:

**THE CURRENT EXHIBITIONS.** MONDAYS AT 11:00. *Miss Parker.* Twelve talks in the galleries on the current exhibitions, supplemented with the permanent collections. *First meeting, September 28.*

**THE ART INSTITUTE COLLECTIONS.** MONDAYS AT 6:15. *Miss Parker.* Sixteen talks in the galleries on painting and sculpture and the decorative arts from the time of the ancient Egyptians to the artists of the present day. This course will be divided into two eight-week terms. The charge for each term is \$3.50. Students are urged to register for the whole course, though payment may be made at the beginning of each term. Registration for this course must be made at the Y. W. C. A., 59 East Monroe Street. *First meeting, September 21.*

**THE HISTORY OF ART.** TUESDAYS FROM 6:30 TO 8:00. *Miss Parker.* A promotional credit course for teachers. The second half of a survey course continuing with Renaissance architecture and painting in northern and central Europe up through the modern movements. September 29 to June. The development of the great art periods will be traced and æsthetic appreciation will be emphasized. Offers one unit of credit. May also be attended as listener, not for credit. The fee for the course is \$20.00.

**THE HISTORY OF ARCHITECTURE.** WEDNESDAYS AT 11:00. *Miss Mackenzie.* The development of the great styles of architecture will be traced from the Egyptian through the Romanesque periods. *First meeting, September 30.*

**ART BACKGROUNDS.** THURSDAYS AT 11:00. *Miss Parker.* A discussion of the social and artistic backgrounds of some of the great periods in history, illustrated with slides and the Art Institute collections. *First meeting, October 1.*

**MODERN ART.** FRIDAYS AT 11:00. *Miss Parker.* Twelve lectures on the development of modern architecture, painting, and sculpture from their beginnings in the nineteenth century to their contemporary expression. Illustrated with slides and the Art Institute collections. *First meeting, October 2.*

This course will be repeated Friday evenings at 7:00.

**SKETCH CLASS FOR NON-PROFESSIONALS.** MONDAYS 10:00 TO 12:00. *Mrs. Burnham.* A class planned for those who would like to draw or paint. Any medium may be used and no previous experience is necessary. *First meeting, September 28.* The fee for the course is \$12.00.

**\*MODERN PAINTING.** TUESDAYS AT 10:45. *Miss Driscoll,* Assistant Professor of the History of Art. The development of modern painting, beginning with early nineteenth century movements and including impressionism, post-impressionism and contemporary tendencies. *First meeting, October 6.*

**THE STORY HOUR FOR CHILDREN.** SATURDAYS AT 9:15. *Miss Mackenzie.* Half-hour talks about turrets and towers, beautiful doors and windows, famous chateaux, and other interesting things illustrated by lantern slides, and planned to teach as well as to entertain. Free to all children. *Beginning October 3.*

\* A University College course, University of Chicago, giving a regular university credit but open to students not desiring credit. Registration September 23 to 30 at University College, 18 South Michigan Avenue, or at the University campus.



## NEW LIFE MEMBERS FOR JUNE AND JULY, 1931

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager Membership Department.

Mrs. John E. Bigane  
Mrs. H. Wilfred Bills  
Mrs. Milton J. Blair  
Miss Jannett S. Bradnock  
Mrs. Joseph Bray  
George W. Burt  
Mrs. Converse B. Cadwallader  
Mrs. John F. Caine  
Mrs. Jessie B. Camerer  
Mrs. F. W. Collins  
Mrs. Frederick D. Corley  
Dr. Carey Culbertson  
Mrs. Willard Doud  
Mrs. William Charles Eaton  
Elmer Erickson  
Miss Helen Jane Fay  
Mrs. Emery T. Filbey  
Mrs. Harry H. Freilich  
Gunsten Martin Gunsteens  
Mrs. Robert E. Haag  
Mrs. Herbert Emil Haase

Mrs. E. A. Harrington  
J. C. Hauser  
Mrs. Virginia Chapman Hibben  
Harlow Higinbotham  
Mrs. William Hogenson  
Mrs. Charles Holzapfel  
Miss Josephine L. Hornung  
Nellie Huntingford  
James M. Judson  
Mrs. Arthur E. Kesler  
Miss Edith R. Levedahl  
Theodore Levin  
Mrs. Edward Lewis  
Mrs. E. J. Luce  
Mrs. Joseph G. Ludgin  
Mrs. Henry J. MacFarland  
Robert McLaughlin  
Newton C. Mead  
Miss Anna Noonan  
James F. Oates, Jr.

Mrs. Robert J. Pabodie  
Miss Mattie Victoria Page  
Mrs. Mary T. Quigley  
Mrs. George T. A. Robinson  
Mrs. Irene F. Rogers  
E. Lewis Rouse  
Mrs. John C. Sandefur  
Mrs. Henry Sands  
Mrs. Charles E. Schimmelpfeng  
Henry Schmidt  
Mrs. William E. Schmidt  
Mrs. E. Elwen Spencer  
James E. Steadman  
Mrs. Grover C. Stokes  
Edward F. Swift, Jr.  
Mrs. William M. Taylor  
Mrs. Don K. Tomajan  
Miss Jean Marsden Tomhave  
Mrs. Frank H. Townner  
Mrs. Martin Wald  
Charles C. Wells

## THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. The Tea Room is open every day except Sunday, serving table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45. Arrangements for parties and luncheons may be made with Miss Aultman.



GEORGIAN ROOM FROM HOUSE NO. 58, ARTILLERY LANE, SPITALFIELDS, LONDON,  
BUILT BY ABRAHAM SWAN IN 1750. GIFT OF ROBERT ALLERTON

## THE ART INSTITUTE OF CHICAGO

## OFFICERS

MARTIN A. RYERSON . . .	<i>Honorary President</i>
FRANK G. LOGAN . . .	<i>Honorary Vice-Presidents</i>
WILLIAM O. GOODMAN . .	
POTTER PALMER . . . . .	<i>President</i>
ROBERT ALLERTON . . .	<i>Vice-Presidents</i>
CYRUS McCORMICK, JR. .	
PERCY B. ECKHART . . .	
WALTER B. SMITH . . . .	<i>Treasurer</i>
ROBERT B. HARSHE . . . .	<i>Director</i>

## HONORARY TRUSTEES

JOHN J. GLESSNER	FRANK G. LOGAN
WILLIAM O. GOODMAN	MARTIN A. RYERSON

## TRUSTEES

DAVID ADLER	ROBERT P. LAMONT
ARTHUR T. ALDIS	CHAUNCEY McCORMICK
ROBERT ALLERTON	CYRUS McCORMICK, JR.
FREDERIC C. BARTLETT	POTTER PALMER
WALTER S. BREWSTER	ABRAM POOLE
PERCY B. ECKHART	JULIUS ROSENWALD
MAX EPSTEIN	WALTER B. SMITH
CHARLES F. GLORE	CHARLES H. THORNE
ALFRED E. HAMILL	RUSSELL TYSON
JOHN A. HOLABIRD	CHARLES H. WORCESTER

## STAFF OF THE MUSEUM

<i>Director</i> . . . . .	ROBERT B. HARSHE	<i>Curator of Decorative Arts</i> . . .	BESSIE BENNETT
<i>Assistant Director</i> .	CHARLES FABENS KELLEY	<i>Curator of the Children's Museum</i>	HELEN MACKENZIE
<i>Secretary and Business Manager</i>	CHARLES H. BURKHOLDER	<i>Honorary Curator of Manuscripts</i>	C. LINDSAY RICKETTS
<i>Curator of Painting and Sculpture</i>	ROBERT B. HARSHE	<i>Librarian, the Ryerson and Burnham Libraries</i>	ETHELDRED ABBOTT
<i>Associate Curator of Painting</i>	DANIEL CATTON RICH	<i>Manager, Membership Dept.</i> . .	GUY U. YOUNG
<i>Curator of Oriental Art</i>	CHARLES FABENS KELLEY	<i>Manager of Printing and Publications</i>	WALTER J. SHERWOOD
<i>Assistant Curator of Oriental Art</i>	HELEN C. GUNSAULUS	<i>Dean of the School</i> . . . . .	CHARLES FABENS KELLEY
<i>Keeper of Muhammadan Art</i>	JULIE MICHELET	<i>Assistant Dean</i> . . . . .	EDYTHE L. FLAGG
<i>Acting Curator of Prints and Drawings</i>	MILDRED J. PRENTISS	<i>Assistant to the Dean</i> . . . .	NORMAN L. RICH
<i>Curator of Buckingham Prints</i>	FREDERICK W. GOOKIN	<i>Membership Lecturer</i> . . . .	DUDLEY CRAFTS WATSON
<i>Advisory Curator of Muhammadan Art</i>	ARTHUR UPHAM POPE	<i>Head of Department of Museum Instruction</i>	HELEN PARKIN
		<i>Superintendent of Buildings</i>	JAMES F. MCCAMBER



METAL HANDLE ORNAMENT FROM LURISTAN, PONY IN  
"FLYING GALLOP." THE NICKERSON FUND

CAG

SON

NT  
FORMER  
CK, JR

LD  
I  
RNE

ESTI

NNET

CENZ

KETE  
ries  
ABBS  
OUN

WOOD  
ELL  
FLAC  
RIG  
ATSON  
I  
ARKE  
-CAR